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Fig. 2
Portrait by Sir Charles Sedley. By Sir Godfrey Kneller
Lent by Messrs. R. C. and N. M. Vose



Fig. 3 and 4
Pair of Beach Scenes—"A Trouville," by Eugene Boudin
Lent by Mr. Albert Rosenthal

CLOSING DAYS OF THE INAUGURAL EXHIBITION

The Cleveland Museum of Art has every reason to be proud of its Inaugural Loan Exhibition; this feeling would seem to be shared by the people of Cleveland, since, notwithstanding the phenomenal heat of the month of July, the attendance for the first fifty days on which the Museum was open has averaged almost 2300 per diem, and on Sundays rose to 11,200, 13,600, even on one occasion to 17,398.

The Trustees decided not to borrow works of art from Cleveland collectors, and with but few special exceptions this rule has been adhered to, but to give Cleveland folk the spectacle of an entirely new and unfamiliar collection, reserving the home supply to be drawn upon later at its owners' good pleasure.

Another reason was set forth in the introduction to the catalogue: "*Many of the objects shown are for sale and were secured in the hope that friends of the Museum might be interested to acquire them as gifts to the collection.*"

On the twentieth of this month the present exhibition will be closed and the valuable and beautiful loans which for three months and a half have so handsomely bedecked our walls will be scattered again whence they came. It is in the hopeful endeavor to prevent this happening in every case that this issue of the Bulletin has been devoted to pointing out a few among the most desirable of these loans. Naturally it would be impossible to illustrate more than a small percentage of the objects the Museum would be glad to welcome among its permanent possessions, but an earnest attempt has been made to make a catholic selection and address our appeal to all shades of taste.

However, nothing that is said herein must be construed into an expression of discontent with our lot, or lack of gratitude for all that has been done for The Cleveland Museum of Art.

Endowed by the munificence of our Founders, John Huntington and Horace Kelley, with what we may claim with pardonable pride—since our own opinion has received almost universal endorsement—is the "last word" in beautiful and efficient Museum buildings, we have been no less fortunate in the generous endeavor of eminent citizens to provide the shrine with worthy contents, as fully explained in the July Bulletin.

Besides these larger donations many another individual gift has helped to swell the permanent collections with which we begin our Museum life.

But all this is not enough. A young and thriving museum, like a healthy child, has an insatiable appetite, and like a child must be properly fed with good food in order that it may grow and prosper. It is in the hope of securing for it some of this necessary pabulum that this Bulletin is addressed to all its friends.

Passing over, for the moment, one or two objects of classical art which it would be very pleasant to possess, we come to the Colonial Room. One of our chief desires is to build up a collection of American art which shall be a national treasure of the achievements of our native artists. A good beginning to this worthy end has been made. We already possess two Copleys, one of them of capital importance, a pair of excellent portraits by Sully, and several other paintings by early American artists. But the master of them all, Gilbert Stuart, is as yet unrepresented. We may hope to acquire a better example of this great painter than any we were able to secure for the Inaugural Loan, although the study of Sir Henry Clinton is a masterly sketch.

In our plans for the permanent arrangement of the Museum, Gallery II has been devoted to Gothic art, but it must be confessed that on the withdrawal of the loan exhibition this room will be sadly denuded. Fortunately the greater part of the works now shown may be acquired by the Museum if funds can be found. At least three admirable statues, The Donatrix, Figure 15, The Virgin and Child, Figure 14, and another earlier Madonna of the Twelfth Century, are all of the first importance and of types not easily to be secured. A splendid example of French Gothic craftsmanship is the carved door, Figure 25, which would prove an inspiration to Cleveland decorators and wood-carvers.

Both in this room and in the next, devoted to Renaissance Art, are many tapestries greatly to be desired. A charming and life-like little bust of a baby Gonzaga, Figure 16, is a representative piece of Italian Renaissance sculpture, and the same may be said of Figure 13, a colored bas-relief attributed to Rosellino.

Some carved oak panels of the French Regence, though not illustrated here, rank with the Gothic door just mentioned as first-rate specimens of an art which is in continual use to-day.

Coming to the paintings, both the Franz Hals, which forms our frontispiece, and the Terborch portrait, Figure 21, are noble examples of one of the leading European schools of portraiture, as are Vandyke's Queen Henrietta Maria, Figure 5, Sir God-



Fig. 5
Portrait of Queen Henrietta Maria, by Sir Anthony Van Dyke
Lent by The Bevan Collection



Fig. 6
Portrait of Lady Ferrers, by Thomas Gainsborough
Lent by The Bevan Collection

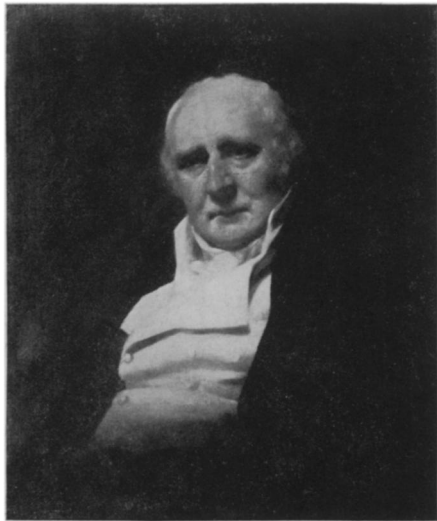


Fig. 7
Portrait of John Wauchope, by Sir Henry Raeburn
Lent by Mr. Albert Rosenthal

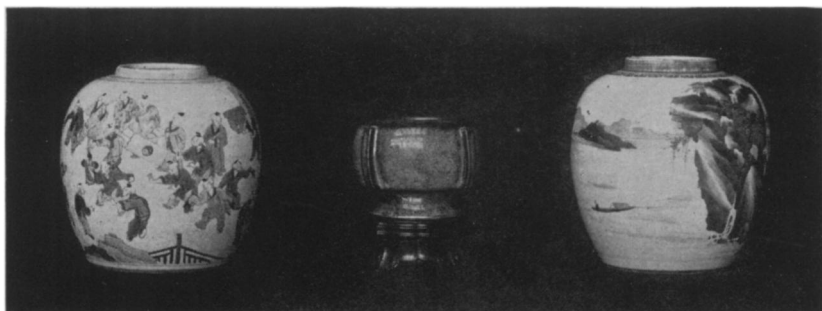


Fig. 8
Ginger Jar. Five-color Porcelain.
K'ang-hsi Period
Lent by Misses Sears and St. John.

Fig. 9
Vase with four flanges. Pottery.
Sung Dynasty
Lent by Messrs Yamanaka &
Company

Fig. 10
Ginger Jar. Porcelain. Blue and
White. K'ang-hsi Period
Lent by Misses Sears and St. John



Fig. 11
Pair of Japanese Screens, painted by Sotatsu
Lent by Mr. T. Kuroda



Fig. 12
Makimono. Japanese. Probably Tokugawa Period
Lent by Mr. T. Kuroda



Fig. 13
Madonna and Child, by Rossellino
 Lent by Mrs. Chauncey J. Blair



Fig. 14
Virgin and Child, with Base.
 Gothic
 Lent by Mrs. Chauncey J. Blair



Fig. 15
Gothic Statue.
Donatrix, a Queen
 Lent by Mr. Dikran
 G. Kelekian



Fig. 16
Bust of Francesco Gonzaga,
 by Romano
 Lent by Sig. A. Canessa



Fig. 17
Persian Carpet, from Yerkes Collection
Lent by Messrs. Duveen



Fig. 19
Brass Ewer, inlaid with silver.
Persian
Lent by Mr. H. Kevorkian



Fig. 18
Dish. Pottery. Gold luster. Rhages
Lent by Mr. Dikran G. Kelekian



Fig. 20
Cup. Pottery, decorated
with enamels. Rhages.
Lent by Mr. Dikran
G. Kelekian

frey Kneller's portrait of Sir Charles Sedley, Figure 2, Gainsborough's Lady Ferrers, Figure 6, and Raeburn's John Wauchope, Figure 7, of another. These are perhaps the best of the many admirable English portraits with which our galleries are adorned at present. Our own George Inness is represented by eight typical landscapes, all so good that it is difficult to select one, Figure 22, for illustration. Any of the eight would worthily preserve in our collection the striking and individual art of one of America's foremost landscape painters.

Of the French landscape school the Harpignies, No. 14 in Gallery VI, is a fine and characteristic picture, but the two little Boudins, Figures 3 and 4, both in execution and charm are easily first among the available examples of this great school.

Turning to the Far East, the peculiarly poetic and appealing landscape school of China which had its origin (so far as we may be certain) in Sung, is well exhibited in Figure 24, ascribed to Hsia Kuei of that Dynasty, and another, No. 115, perhaps by Ma Yuan, but certainly by a member of his school.

Japan, too, has furnished us with several admirable works of this kind, all of them greatly to be desired by us, of which Figure 12, a scarce makimono, of the palmy days of this especially Japanese art, is in many ways not an unworthy peer of the famous Heiji Monogatari roll in the Boston Museum of Fine Arts. Painting in Japan is best known to the West when applied to that characteristic Japanese article of furniture, the screen, and we are fortunate in having at our disposal a pair of these, one of which is shown in Figure 11, by a member of one of the most renowned schools of Japanese painters. Signed by Sotatsu, these screens bear many evidences of coming from his hand, and in any case are not unworthy of his great fame. Although, as has been said, our collection of early Chinese pottery is, thanks to the liberality of Messrs. Warner, King, and some others, already of high rank, we have as yet no specimens of what is regarded by connoisseurs as the finest class of all, the Chun yao of Sung. So highly is this esteemed, both in the land of its birth and among Western connoisseurs, that almost fabulous prices are paid for a fine example. Such is Figure 9, which although it has unfortunately suffered slightly in the course of the seven or eight centuries since it was made, remains in glaze and color the equal of the best known. Two "Ginger" jars, Figure 8 and 10,

are truly magnificent examples of the porcelain of the K'ang hsi period, whence date the world's masterpieces of this art.

Welcome additions to our collection of the arts of the Nearer East would be Figure 19, an ewer of hammered brass inlaid with silver, of the Thirteenth Century, one of the finest in existence, a Rhages cup, Figure 20, a fine and typical example of one of the most interesting types of Persian pottery, and above all, Figure 18, a large and brilliant dish of lustered ware from Rhages, which would be the pride of any collection in the world. The carpet, Figure 17, is also one of the most splendid known, and its acquisition would give our Cleveland Museum an unapproachable sample of this most famous of Persian arts.

Our Ancient Egyptian collection, thanks to the intelligence with which the John Huntington Fund has been disbursed by our constant friend, Mr. Henry W. Kent, already well represents the arts and crafts of that ancient empire; but the granite lion head, Figure 23, would add luster to it, as indeed would No. 82, a royal head, and No. 163, a votive figure of a cat in bronze.

This list might be prolonged to the risk of tedium, but it is hoped that enough has been set down to indicate some of the many ways in which liberally disposed citizens and friends may powerfully assist in the growth and prosperity of The Cleveland Museum of Art. The Director will gladly consult those interested in making selections from the Exhibition for this purpose.

THE INAUGURAL EXHIBITION CATALOGUE

The catalogue of the Inaugural Exhibition has met with a warm reception from the visitors to the Museum, and the regular edition of 5000 copies bids fair to be exhausted before the twentieth of September, when the exhibition closes. A large paper edition, containing, besides the catalogue matter and introductions, nearly one hundred and fifty large illustrations of the building and of the works of art on exhibition, has been prepared for presentation to similar institutions in this and other countries.

A few copies will be obtainable by those interested at the price of five dollars, on application at the Museum. Members are advised to subscribe promptly, as the edition is limited and will soon be exhausted. Copies will be distributed about September 12. A subscription blank is enclosed with the Bulletin.



Fig. 21
 Portrait of a Lady, by Gerard Ter Borch
 Lent by the Ehrich Galleries

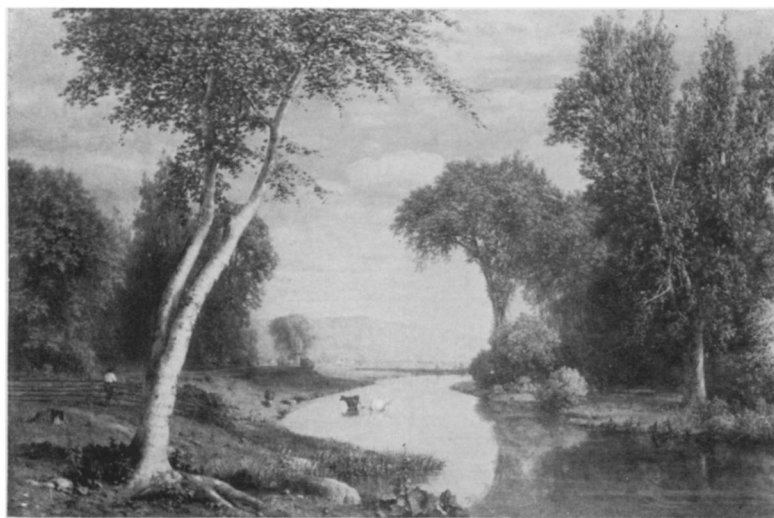


Fig. 22
 The Juniata River, by George Inness
 Lent by Mr. George H. Ainslie



Fig. 23
Lion Head. Granite. Egyptian
Lent by M. Paul Mallon



Fig. 24
Painting on Silk. The Rain Storm, by Hsai Kuei
Lent by Messrs. Yamanaka & Co.



Fig. 25
Gothic Door and Frame
Lent by Mrs. Chauncey
J. Blair